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A-level

# ENGLISH LITERATURE A

Paper 2B Texts in shared contexts: Modern times: Literature from 1945 to the present day

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Mock Paper 6

Morning

Time allowed: 2 hours 30 minutes

## Materials

For this paper you must have:

- an AQA 12-page answer book
- a copy of each of the set texts you have studied for this paper. These texts must **not** be annotated and must **not** contain additional notes or materials.

## Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is 7712/2B.
- Answer **one** question from Section A and **both** questions from Section B.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

## Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 75.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.
- In your response you need to:
  - analyse carefully the writers' methods
  - explore the contexts of the texts you are writing about
  - explore connections across the texts you have studied
  - explore different interpretations of your texts.

7712/2B

## Section A: Poetry Set Text

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Answer **one** question in this section.

*Feminine Gospels -- Carol Ann Duffy*

**Either**

|   |   |
|---|---|
| 0 | 1 |
|---|---|

"Duffy presents desire as always destructive in *Feminine Gospels*." Examine this view.

*You must write about at least two poems in your answer.*

**[25 marks]**

**or**

|   |   |
|---|---|
| 0 | 2 |
|---|---|

Examine the significance of the body in *Feminine Gospels*.

*You must write about at least two poems in your answer.*

**[25 marks]**

## Section B: Drama and Prose Contextual Linking

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Read the extract carefully. Answer **both** questions in this section.

*Extract from Late Season, a novel by David Farrar published in 1994*

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He had told himself it was not an obsession. Obsession was a word for people who had lost their judgement. Martin had not lost his judgement. He simply thought about her more than was entirely comfortable, and this had been the case for eleven months, and he had stopped sleeping well, and had lost eight pounds without intending to, and had twice driven to her street without any clear plan and sat outside in the car for twenty minutes before driving away. But none of this was obsession. It was attention. It was the condition of caring deeply about something that remained unresolved.

She had not said anything that could be held against her. That was the difficulty. Everything she had said was perfectly capable of being interpreted either way. The particular quality of her attention when they spoke, the pause before she answered certain questions, the way she had once said his name in a corridor at work, ordinarily, but with a slight emphasis he had replayed many times since: none of it was evidence of anything, and yet none of it was nothing.

He had a wife. This fact presented itself to him regularly, the way a debt presents itself, reliably and without sympathy. He was not unhappy in his marriage, precisely. He was happy in it the way you are happy in a well-fitted coat: warmly, without particular excitement, aware of it mostly when you took it off.

What he wanted from the woman in his office was not, he told himself, what it appeared to be. It was not simply desire, though it was that too. It was the feeling she produced in him of being a person who was still capable of being changed by something. His wife knew him completely. This was the intimacy he had chosen and it was real. But to be completely known was also, he had begun to think, a kind of foreclosure.

He was sitting at his desk when she walked past his office door. She did not look in. He watched the space where she had been.

**END OF EXTRACT**

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Answer both questions.

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| 0 | 5 |
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Explore the significance of desire in this extract.

*Remember to include in your answer relevant detailed analysis of the ways that Farrar shapes meanings.*

**[25 marks]**

and

|   |   |
|---|---|
| 0 | 6 |
|---|---|

Compare the significance of desire and its consequences in two other texts you have studied.

*Remember to include in your answer reference to how meanings are shaped in the texts you are comparing.*

*You must use one drama text and one prose text in your response.*

**[25 marks]**

**END OF QUESTIONS**